THE CEA CRITIC

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Teaching English as a Second Language

Recently a great deal of new interest has arisen in the problems of teaching English as a second language. This interest has been intense in certain quarters for a number of years. Only since the war, however, has the average M.A. or Ph.D. in English found that there existed this important field of English teaching for which his graduate education gave him little, if any, preparation.

Two developments have stimulated this interest. First is that a great many Fulbright teaching positions have become available abroad. The large proportion of these are for teachers of English as a foreign language. Their number is swelled both by private undertakings, such as the Ford Foundation program in Indonesia, and by government projects both in and out of the bi-national centers, including several large Foreign Operations Administration programs. Second is that there has been an influx of students who are not native speakers of English. The repair of their English usually falls to the lot of an English instructor, or perhaps to a graduate assistant, for whom it is a chore even worse than marking freshman themes.

No Good Texts

In view of this interest, I would like to call the attention of the readers of *The Critic* to a curious situation: While there are some reasonably good drill materials available, the accompanying explanations are nearly all written in the language of the teacher rather than in the language of the learner. Such a situation in the foreign language classrooms of American would be considered intolerable: that, for instance, Spanish should have to be taught from a book written entirely in Spanish.

There are also texts available, it is true, in various languages. Most of these have been prepared by non-native speakers of English without consultation with competent native speakers. By and large, these are, to be charitable, no less than horrifying.

In most of the available texts, all of the learner's problems are assumed to be generated by the fact that English happens to be structured in the way it is (or rather, the way it is thought to be, as traditionally described in a Latin-derived frame), rather than by the fact that there is a head-on collision between two structures: that of the student's own language with that of English.

A New Series of Texts

This unfortunate situation is in the process of being alleviated by the current publication of a series of texts. These texts represent one of the few fusions of sound pedagogy and accurate linguistic research that exist for the benefit of the teacher of English as a foreign language. Even the most erudite literary scholar cannot approach the task of teaching English to a Turk or Indonesian or Burman with a confidence developed through years of experience. Therefore, some consideration of the content and worth of these new texts may be useful both on the level of the mature English scholar and on that of the embryonic teacher of the language, whether here or abroad. For what scholar wants to pass up a chance at some foreign field experience just because his training is inadequate to the requirements of teaching English to foreigners? — and yet, most of us know Fulbright candidates who were unsuccessful because of this very inadequacy.

Three of these texts have appeared: *El Inglés Hablado* (Henry Holt), *Bahasa Inggeris* (American Council of Learned Societies) for Indonesians, and one for Koreans (also, like all except *El Inglés Hablado*, from the ACLS) the title of which requires characters to print here, but which means *Spoken English for Koreans*. The Turkish is about to appear, and the Serbo-Croatian has come out in a preliminary version currently being tested in Yugoslavia. Others under preparation include Burmese, Vietnamese, Greek, Persian, Thai, and Chinese. For the whole series an instructor's manual, *Spoken English as a Foreign Language*, is available.

Bahasa Inggeris

It may be of interest to examine one of these more closely, as though for a brief review. A copy of the *Bahasa Inggeris* happens to have become available to me, and I pass on these observations about it (and the other texts, which are identical in format and approach, though different in drill and explanatory comment, as required) to those CEA members who have been touched directly or indirectly by interest in the problems of teaching English to foreigners.

The text is made up of twenty groups of five lessons, giving a total of one hundred lessons that are supposed to require about one hour each in the classroom. A group consists of a set of basic sentences, followed by pronunciation, grammatical information, grammatical drill, and review.

To most of us the system for transcribing English sounds will appear unnecessarily complex until it is examined closely. Then, pleasantly, it turns out that here are actually represented the facts of the structuring of sounds in English. The transcription is fully and completely phonetic, based on *An Outline of English Structure*, by George L. Trager and Henry Lee Smith, Jr. This is no "phonetic aid" to pronunciation. Such aids, in most speech texts, are at least as confusing as helpful, since they are usually based on the I.P.A., which was originally developed for French and does not fit English well. The transcription is, furthermore, printed in clear, bold type, while the parallel traditional spelling of English is small and unobtrusive, so that the student's attention will be directed where it is really useful for it to be concentrated. Translation into Indonesian is accomplished in a third parallel column, with both

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Reading as a Means to a Happy Life

Not long ago Sir Winston Churchill said that "Most men work themselves to death, or worry themselves to death, or bore themselves to death." We can, if we like, dismiss this as only a characteristic bit of Winnian half-humorous hyperbole; but it is interesting to remember that at the time he was recommending landscape painting in oils as one way to escape the dire fates he mentioned. Coming from a man who has so long and bravely carried an empire on his shoulders, so to speak, the recommendation attracted attention, and a surprisingly large number of busy men, and, I suppose, women took it to heart and are finding happiness or at least comfort in doing so.

Art Looks Outward

I do not think Churchill was merely recommending a hobby. He has other hobbies, bricklaying being one of them. The great advantage of cultivating an art, however amateurishly, is that it directs the mind outwards, away from the self and towards the works of nature and man, and at the same time keeps the mind and hand occupied with exciting and instructive problems and discoveries. While there is no sure recipe for happiness, this is at least a dependable means. And it is very certain that, in general, those people are happiest in life who are most interested in it.

Interests Make Happiness

A person is really measured by his interests, and may ultimately find his happiness measured by them, too. The saddest people I know are not those who have suffered most, against whom fate and circumstance have been hardest, but those who, having centered their attention on narrow and egotistical concerns, have lost curiosity and zest and the spirit of adventure and, deprived of whatever gave meaning to their life — their business, perhaps — have nothing to take its place. A very wise woman once said to me that we should spend the first half of life getting ready to spend the second half happily; and she added dryly, "It's too bad we don't realize in time it's so." Perhaps it's too much to expect young people to do that, but there's no harm in throwing it out as an idea to think about.

Reading a Curative

Readers seem usually to be happy people, never bored or afraid of solitude; for they have always at hand an exciting and fruitful resource; and even though to non-readers they may seem odd, if not crazy, theirs is at least a happy lunacy. When reading is not merely a soporific or what is called an escape; when it is the satisfying of a hunger to know, to discover, to experience, there are few pleasures in life to compare with it. But it is then more than a pleasure, of course. It is an intrinsic part of living. For it is through books mainly that we are able to transcend the limits of time and space and know mankind; and there is nothing to compare with great books as breakers-down of prejudice, parochialism, and the self-centeredness that are the source of so much unhappiness.

Sources of Aversion

It has been said that we do our best reading before we are twenty-five and this is generally true. And yet it is notorious that most people who read great books when they are young do not do so when older; and one must suppose that their early acquaintance was in some way unfortunate. One reason is expressed by a girl in a novel I have just finished: "When you read good books in school, there's always an exam at the end." This, unfortunately, is so, and partly explains why the classics are looked upon as books you read in school and never look at again, or books you warmly recommend to others but never read yourself, and why English teachers are popularly supposed to be peculiar people who like to read dull books. Too often our first reading of great books is exacted as a duty, rather than recommended as a joy. But much more often, I think, the fault lies in our being introduced to such books before we are ready for them. Having read them with indifference, if not aversion, or at least with industry, we conclude they are dull; for it is hardly human for any reader to admit that maybe the dullness was in him.

Group Pleasure in Reading

Nevertheless, some of the happiest hours of my life and some of the most profitable were spent, as student or teacher, in a classroom, when some great book or author was being discussed, grades and assignments forgotten, and a free play of ideas about the only consideration. For if there is anything better than reading a great book, it is talking about it with congenial spirits. Just now the public is discovering this, and, in characteristically American fashion, is organizing classes in great books, with a national organization. No one would dream of saying anything against this, as long as it does not tend once more to make a duty or solemnity out of what should be a joy. The great advantage it has over solitary reading is that it is a kind of Socratic symposium, welcoming a sharing of discovery, interpretation, and pleasure. It is something for you to keep in mind in future as one way of continuing or reviving the stimulation of college classes.

Gradual Discoveries

There are two other reasons why great books are neglected in our country, as they are certainly not in some other countries we may not think our equals. One is the mistaken notion that their greatness is obvious and that we are stupid if we do not see it. As a matter of fact, their greatness is seldom obvious, and may have to be gradually discovered, perhaps dawning upon us only after

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Editor
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Teaching English as a Second Language

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literal and free equivalents.

Effective Drills

The pronunciation drills are plentiful and of the minimal contrast type, so that they can be used successfully by a native speaker of English, whether he has the faintest idea how to explain the articulation of a sound or not. Furthermore, there are as many drills on features of stress, pitch, and juncture as on vowels and consonants. This is a useful innovation, and one which can teach even native speakers of English some important facts about their language, useful to have under control in such apparently remote fields as the analysis of poetry—remote, that is, from the expressed objectives of the text.

I cannot judge the grammatical apparatus, since I do not read Indonesian, but, having seen the English model from which it was formed, I can hazard the guess that the explanations will make a good deal more sense to Indonesians than *any* explanations offered in English to an Indonesian who is just beginning to learn English. The grammatical apparatus appears to be well documented with examples from the basic dialogues. In most instances an instructor can infer from the examples what the point discussed in Indonesian is.

The grammatical drills, each restricted to one clear problem, are extensive and unusually well constructed, generally of the substitution or response type, and capable of indefinite expansion by the instructor if his student has not got the point by the end of any one drill in the text.

Vocabulary, in the total 100 lessons, is less than 1,000 words, the objective being to develop real fluency in the varied patterns of the language within a restricted vocabulary. The vocabulary and the utterances are reasonably typical of those found at the sophomore college level, since the foreign student entering American colleges is the target of the texts. If the student masters the grammatical patterns within this restricted content, the assumption is that he can easily expand his vocabulary within these patterns. A limited number of the utterances are perhaps typical of an age group even below the sophomore level, and these could well be modified by an instructor using the text.

All in all, this book and the others like it impress me as being the best constructed language-teaching texts I have encountered anywhere. While they have imperfections that any of us can criticize, they are remarkably free from the myths either about the language or about teaching the language that have crippled the teaching of English as a foreign language all over the world, not least of all here in the United States.

ROBERT P. STOCKWELL
Foreign Service Institute
Department of State

Composition Through World Literature

Unlike the usual English course, "Composition through World Literature," a new freshman course at Wheaton, was set up as a result of recommendations from a committee on the Classics. This committee held that the progressive decrease in the number of students studying Latin in the high schools made imperative an effort to interest more college students in Classical literature. The committee emphasized the importance of introducing students to Classics in their freshman year so that they might have time to continue Classical studies if they so wished.

Hence, last fall a new freshman English course was instituted that attempts to combine improving the students' writing, familiarizing them with various types of literature, and introducing them to a few outstanding books, half Classical, half more modern. Even though all but one of these books had to be read through the veil of translation, their ideas and attitudes have proven so timelessly vital that they have provided an excellent basis for freshman composition.

The Works Studied

The reading of the first semester was in Classical literature: Homer's *Iliad* (tr. Rieu), the Rhinehart anthology of Greek drama, and Aristotle's *Poetics*, which provided stimulating commentary on both epic and drama. Four weeks of this semester were devoted to research and writing on a Classical subject of the student's own choice. In the second semester, the class read Dante's *Inferno* (tr. Bergin), More's *Utopia* (tr. Ogden), Cervantes' *Don Quixote* (tr. Cohen), and poems by T. S. Eliot.

Thus the reading included epic, drama (both tragedy and comedy), criticism, religious allegory, political fantasy, a comic novel, and neo-metaphysical poetry. In date the works ranged from 850 B.C. to 1935. In tone the span was from the utter seriousness of Dante through the broad humanity of Homer and the humor of Cervantes to the satire of More and Eliot and the ribald comedy of Aristophanes.

These works also provided opportunity to treat literature in widely varying ways: for instance, analysis of spiritual growth in Homer, of theatrical technique in Aeschylus, of political ideals in More, and of allusive imagery (often based on what the class had read) in Eliot. The translations were all in clear, modern English. Fresh insight into the books was obtained from brief comments made to the class by members of the Classics and Spanish departments.

Stimulating Writing

Exciting and timely topics for papers — imaginative, critical, philosophical, and personal — seemed to spring up as from dragons' teeth. The appearance of Hector, the growth of Achilles, the relationship between the Agamemnon of Homer to that of Aeschylus, Aristotle's concept that epic is greater than tragedy, the problem of free will, pride as the source of all sin, what the student's own Utopia would be, the coalescing of reality and romance in Sancho Panza are examples.

The books that were read are verily bristling with stimulating ideas which, if the instructor only sees to it that they are made sufficiently specific, are splendid subjects for undergraduate thinking and writing. The better the book and the deeper and greater the concepts embodied in it, the more eagerly the students responded and the better they wrote. Excellent topics for research papers also came out of the Classical readings: Winston Churchill and Caesar as Commentators on War, Varving Treatments of the Philomela Myth in English Literature, The Historicity of Livy's and Vergil's Accounts of the Founding of Rome, The Scientific Accuracy of Aristotle on Animals, and a dozen more.

How many of the freshmen, all of whom voluntarily elected this course, have been inspired by it to pursue work in Classics or any other literature touched upon is impossible to tell. Any statistics would be inconclusive. Some of the students are planning to major in English, a major for which this course is an excellent introduction. Whatever the results in the encouragement of further study, however, after having taught this course, I am thoroughly convinced of the real worth of basing freshman composition on the best authors of all ages. Where could one find better models of form or more valuable and contemporary ideas for discussion?

CURTIS DAHL
Wheaton College

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A professor of Oral Pedantics
Quite frightened the Dean with his antics.
The Psychiatry Lab,
In a hasty confab,
Found he had a bad case of Semantics. —B. J.

The instructor was urging a maid
To seek an improvement in grade:
"You should use your head,"
"I try to," she said;
"Don't you think it looks best with a braid?"
—B. J.

An instructor quite new on our staff
Found his grading looked bad on a graph:
So to rectify that
Drew some A's from a hat
And changed them to b-and-a-half. —B.J.

Said the prof who was reading her thesis,
"I admire your astute exegesis."
She blushed and she smiled
And said "Oh Doctor Wilde!"
But it frightened her almost to pieces. —B.J.

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Building a Modern English Major

For almost fifty years Pace College had developed a reputation in the New York metropolitan area for professional career training in business before introducing the B.B.A. program in 1950. Some liberal arts courses had always been required in the business curricula, but the separate College of Liberal Arts is a late development, the B.A. program with a major in English or in Social Sciences having been established as recently as 1952. The needs of our situation, with its predominantly business clientele, and the concerns of the CEA Institutes are evidently quite parallel. This article will briefly describe the rapid building of a modern English major in a department and a college where previously only broad service functions existed in the field.

Combat Otherworldliness

In order to attract enrollments large enough to carry the new literature classes, we had to offer a program of advanced courses that would interest business students who occasionally take liberal arts electives, as well as satisfy the needs of students majoring in English. We started out under the stern necessity of precluding some of the more common complaints, frequently deserved, of narrowness and otherworldliness in traditional English programs.

To begin with, we developed a strong required sequence of general education courses, totalling 19 semester hours, to be taken by all students in both the B.B.A. and the B.A. programs:

	Semester hours
Communication I-II	8
Masters of English Literature	6
Public Speaking and Group Discussion	2
Seminar—Oral and Written Reports	3
	19

The Communications Course

Communication I-II is a particular blend of the verbal skills of communication: reading, writing, speaking, listening, all conceived as integrated and informed by thinking. In addition to the use of audio-visual devices such as tape and disc recordings of student speeches, and professional recordings and films, a distinctive feature of this course is its critical use of vital works of modern literature as a means of stimulating the student to communicate with others. From the point of view of the English major, it is interesting to note that in the first semester the student reads *The Red Badge of Courage, The Grapes of Wrath,* and selected stories from *The Pocket Book of Short Stories*; in the second, *Pygmalion, Death of A Salesman,* and selected poems from *The Pocket Book of Verse.*

The Literature Course

Masters of English Literature I-II does not attempt to cover all literary history from Beowulf to Virginia Woolf, but concentrates on a few masterworks each semester, attempting to develop the student's ability to read in depth. Usually a terminal course in literature for business students, it offers a solid foundation in critical reading for students who go on to major in English. In the first semester they read selections from *The Canterbury Tales,* in the excellent translation by Neville Coghill; *Romeo and Juliet* and *Henry IV, Part I*; *Areopagitica, Samson Agonistes,* selections from *Paradise Lost,* and some of Milton's shorter poems; *Gulliver's Travels*; *Joseph Andrews;* and selected poems of Robert Burns. In the second semester the students read selected poems of Wordsworth and Byron, and some of Byron's letters; *Great Expectations*; Mill, *On Liberty*; *The Rubaiyat of Omar Khayyam*; selected poems of Browning; *The Shropshire Lad*; and *Man and Superman.* Featured in the course are open-book class tests and final examinations involving critical questions as well as factual knowledge. Lacunae in the English major's reading of English literature in its historical sweep may be partially filled in the Senior English Seminar.

Problem Solving

Public Speaking and Group Discussion offers practice in and criticism of the techniques of the discussion leader and participant, committee work, panels, and symposia. Seminar—Oral and Written Reports, taken during one of the last three semesters, is an advanced communication course centering its attack on mature problem-solving techniques, especially those that involve processes of communication, such as interviews and questionnaires. Although at first glance this course may seem somewhat removed from the domain of the English major, in fact the emphasis on mature problem-solving turns out to be just as useful to the advanced student of literature as to any other students. This sequence in its entirety seems to provide an excellent foundation for the advanced literature courses.

Advanced Courses

For our advanced courses we finally chose the following, because they seemed to offer adequate variety and coverage for a respectable undergraduate major in English, in a selection that offers both breadth and depth, and that the students could fit into their programs if we offered each course every other year. In practice this means that we offer a minimum of two advanced courses each semester, occasionally three or four.

	Semester hours
Shakespeare	3
Seventeenth Century Poetry	3
Romantic Poets	3
The Nineteenth Century Novel	3
The Twentieth Century Novel	3
Masters of American Literature I-II	6
Modern Drama	3
Critical and Creative Writing	3
Senior English Seminar	3

A student majoring in English is required to take a minimum of eighteen semester hours in these courses, including the six hours offered in American literature and the three-hour seminar. Courses in the novel and drama include Russian and European masterpieces, as well as English and American.

Just a word about the two required courses. American Literature is a popular course, particularly when introduced by the great writers and issues about the time of the American Revolution, rather than the early church fathers and their more remote problems. The Senior English Seminar was invented in frank recognition of the fact that our limited offerings cannot give the individual student much latitude of choice in courses; it is intended to provide each student his chance to work and study under competent professional direction, in areas where he has had little or no reading. The course was planned to provide a formal opportunity to acquaint the student with literary criticism, for example, and with the literature of the 18th century and the prose of the 17th, fields not covered adequately in any of our other courses; on the other hand, each student has an opportunity in this course to undertake special projects in areas of particular importance or significance to him. The course offers the advantages of close individual work with the teacher, independent reading and study, the challenge and discipline of reporting to his classmates, and in turn the opportunity to profit by their reports. Senior English Seminar, which the student is expected to take in his final semester, should round him out as an undergraduate major and prepare him for graduate work at the master's level.

Humanistic Understanding

It is clear that this English major program does not provide various elements that might be suggested for an ideal curriculum; on the other hand, it does offer substantial work in some of the areas most vital to a modern humanistic understanding of man and society. This, it seems to me, is just what both academic and business representatives have been declaring themselves in favor of at the CEA Institutes.

Our students majoring in English also take a carefully planned program in other liberal arts subjects, so that aside from the intended breadth and vitality of their study of English Language and Literature, their entire college course gives them a good grounding in the other humanities. In the following listing, numbers in parentheses indicate semester hours in required subjects: two years of French or Spanish (12); Introduction to the Physical Sciences (3); Biology (6); Principles of Economics (6); Finance for the Layman (4); Survey of the Arts (6); Music Appreciation (1); History of Philosophy (3); Psychology (6); Sociology (3); Anthropology (3). Although it is not precisely one of the humanities, College Typewriting (1) is considered on all sides to be extremely valuable; the credit requirement is nominal, and if the student can pass a proficiency test he is exempted. It would be hard to say nowadays whether typewriting is more essential to a career in business or in English.

Here, then, is a new English program, consciously shaped to meet conditions as they are today. How successful is it? So far as can be judged at present, it is reasonably successful. But everything depends on the continued enrollment of students to pursue it, and that in turn on general enrollment trends in private college and universities, especially in the liberal arts. The real question is, will any significant number of students elect to major in English Language and Literature in the years ahead?

CARL LEFEVRE
Pace College

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many rereadings; and our supposed stupidity may lie only in the fact of our not having as yet grown up to them. The other reason is the assumption that books offer only a vicarious (that is, secondhand or substitute) experience. Most books do, and yet now and then, read at the right time, one may be more real than so-called real life. I still remember reading *Les Miserables* when I was fifteen, and I think it made a social being of me—something no person had been able to do up to that time. I can hardly reread it with patience now; and yet I waited fifty-five years before I suddenly thought I saw what *King Lear* really meant, after reading it perhaps, over the years, twenty times.

Of course there is no basic obligation to read even great books, unless for some good reason we want to. They nevertheless offer one of the means to a happy life, and it is only sensible to give them a chance.

ROBERT M. GAY

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BROWNING PIPES ANONYMOUSLY

"That epos . . . . .
Is mine, — and also mine
the little chant."
—*Cleon*, 47-48

When "Willy" Macready, son of the actor, was ill, Browning wrote *The Pied Piper of Hamelin* to amuse the boy. A similar function has often been served in recent years by "Classic Comics," as they are popularly called, that is, by *Classics Illustrated*, versions of pieces of narrative literature, chiefly nineteenth century novels and poetry (plus Shakespeare and Homer). Now the mid-nineteenth and the mid-twentieth centuries come together with an amusing conjunction as the *Classics Illustrated Junior* includes *The Pied Piper*, making use of Browning's poem. I think this phenomenon tells us something about the Victorian poet and his potential audience today.

Folk Poetry Being Created

First, this work does not depend at all on any snob appeal. Though dozens of Browning's lines are lifted *verbatim* and his inventions followed in detail, his name does not appear at all in the booklet. Where *Classics Illustrated* included a life of the author in the rear, this *Junior* has only a page devoted to "Sing a Song of Sixpence" and another on Elephants —African, Indian, and circus. Yet this series is published by Famous Authors Ltd., engaged in publishing each month "an enchanting and extremely colorful treatment of the world's best known and best loved fairy tales." In other words, Browning's very phrases are simply part of the tale. Browning's creation has *become the tradition*. Thus "anonymous" folk poetry is produced right under our eyes.

Significant Changes

There are additions as well as deletions. There is the (rich) mayor's son with his taunting rhyme addressed against (poor) "Lame Willy! Look so silly!" — surely a recognizable motif appropriate to "what happened (here) on the twenty-second" (the prose adds "day") "of July, thirteen hundred and seventy-six." I would be willing to wager that for the date the Famous Authors are accepting Browning's authority, and have not gone directly to his source, Verstegen's *Restitution of Decayed Intelligence in Antiquities*.

The first portion of the poem used as it was written is the entire second stanza, beginning "Rats! They fought the dogs and killed the cats." The next page deals more freely with stanzas three and four: A man shakes his fist and says, "To think we *pay these fools to* buy gowns lined with ermine" — using Browning's line with the addition of the words in italic, and continuing, "and they can't even think of a way to rid us of these pests," thus eliminating the rhyming of "won't determine" and "rid us of our vermin!" But this is compensated for by adding a triple "Tap! Tap! Tap!" (where Browning had one "gentle tap") to echo the line, retained, "Oh, for a trap, a trap, a trap!"

On the following page, a typical alteration is exemplified. Browning wrote:

"Please your honours," said
he, "I'm able,
By means of a secret charm,
to draw
All creatures living beneath
the sun,
That creep or swim or fly
or run
After me so as you never
saw!"

This is emprosed by slight alterations into: "Please, your honors, I have come from afar to help you. I am able, by means of a magic charm, to make all living creatures that creep, swim, crawl or run follow me wherever I go . . ." Then, in spite of the slightly archaic tone of some of the diction, the mayor says, "So? So what?" The order of Browning's phrases is sometimes altered, and what the rats dreamed is placed before what they did, when they "Followed the Piper for their lives." The four lines following and the ten lines preceding that one, except for one omission, are used as they appear in the poem, and are printed as verse. Then the mayor orders, "Block up the rat holes, destroy the nests! Not a trace must be left of the pests!" This rhyme is *not* Browning's, so we cannot say that the alterations are motivated by any desire to avoid poetry.

A Medieval Touch

Curiously enough, the children's illusion, created by the piping the second time, is not modernized, but medievalized, in this version: "And into their minds came a beautiful picture of a lovely, bright new land where every child was a princess or a prince"—illustrated by a picture of children wearing crowns, one boy wearing a crown on top of a helmet, a full suit of armor, with a kilt over it. Some good lines by Browning are sacrificed here, which surely would be enjoyed by the audience to which this version is addressed; e.g.

And everything was strange
and new;
The sparrows were brighter
than peacocks here,
And their dogs outran our fallow deer,
And honey-bees had lost their
stings,
And horses were born with
eagles' wings.

But that the Famous Authors had the passage in mind is evidenced by the appearance, in the "beautiful picture," of a unicorn, a peacock, and some other species of un-American-looking bird.

A Striking Tribute

Meanwhile, lame Willy and his poor mother have shown their faith in the piper when no one else did, and *that* is why the lame boy escaped the fate of the other children. The tale ends, "And just to be sure that no one ever forgot their sad lesson, the story was told again on a beautiful stained glass window in the great church of Hamelin town." I will not evaluate the adequacy of the illustrations, for this is not a book review, but a record of a striking tribute, unforced and almost casual, paid by American modernity to the humor and liveliness of Victorian literature.

JOSEPH E. BAKER
University of Iowa

THE CENTENARY WITHOUT A CELEBRATION
(Oscar Wilde, 1854-1900)

The day was April 3, 1895. From the witness box of the Old Bailey, the self-constituted Irish lord of the English language confronted the Scottish peer, his sworn enemy, whom he had hailed into the dock on an untenable charge of criminal libel. Now, if ever, was the time for truth-telling in matters of verifiable, indifferent fact.

Yet to his own counsel's routine opening questions, Oscar Wilde—less apprehensive of his impending legal and moral doom than of the approach of his forty-first birthday—stated his age as thirty-nine. When Edward Carson, defending the Marquess of Queensberry, rose for cross-examination, he instantly snapped shut his client's vaunted booby trap. Citing Wilde's birth certificate, which showed him to have been born on October 16, 1854, Carson forced a retraction under oath of the fatuous lie.

The Error Persists

Wilde admitted his age in open court, and the record of the testimony in the Queensberry trial has been repeatedly published. Nevertheless, by a curious miscarriage of justice, he actually succeeded in his effort to reduce his age. If Oscar Wilde had been born in 1856 there would, of course, have been no retraction, for he really would have been thirty-nine in 1895. To this day, however, his birth year is given as 1856 in almost all standard general reference works, including the *Encyclopedia Britannica*, the *Dictionary of National Biography Supplement*, and the ordinary dictionaries and biographical lists.

The great majority of otherwise reputable literary handbooks, such as *The Cambridge History of English Literature*, *The Cambridge Bibliography of English Literature*, *The Oxford Companion to English Literature*, and *Annals of English Literature*, share the same error. When the birthday purports to be stated in full, more often than not it is totally bungled as October 15, 1856. Among common reference works only *The Encyclopedia Americana* has had the editorial courage to abandon error and substitute the correct date in recent printings. *The Concise Cambridge History of English Literature*, on the other hand, has added chaos to confusion by giving the year as 1858. Evidently, some dim inkling of the two-year displacement in the parent *Cambridge History* operated to produce an equal—and opposite—reaction!

Verification

Oscar Fingal O'Flahertie Wills Wilde most assuredly was born in the year 1854 and on October 16. Anyone who takes the trouble to look can view in *The Life of Oscar Wilde* by Robert Harborough Sherard (New York, 1911) a copy of Wilde's death certificate facing page 382, and also a photograph of his original grave marker in the cemetery of Bagneux facing page 384. The inscription on the headstone recorded his life span as Oct. 16, 1854-Nov. 30, 1900. The certificate, attested by Robert Ross, Wilde's intimate friend and posthumous editor, entered the time of death as 2:00 p.m. on November 30, 1900, and described the deceased as a forty-six-year-old man of letters (*quarante six ans, homme de lettres*).

There is, obviously, no room for question. In fact, serious students of Wilde have never had the slightest doubt; they have always silently or scornfully rejected the "1856" myth and correctly reported his date of birth as 1854. Unfortunately, the general student of literature, not to mention the ordinary reading public, can hardly be influenced by the knowledge of specialists until the compilers of encyclopedias and handbooks allow themselves to become aware of it. Any centennial celebration of Oscar Wilde's birthday, therefore, very likely will have to wait till 1956.

J. D. THOMAS
Rice Institute

"Foreign Language in the Field of English" by A. M. Withers appeared in *The Classical Bulletin* for March, 1954, published by Saint Louis University. Professor Withers is a CEA member and has contributed several pieces to the *Critic*.

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We Are to Blame

Among the voices which will be lifted in praise of Lewis F. Ball's "A Little Learning Is a Dangerous Thing," I fear I must intrude a dissent. I think that it is rather bad taste for a college professor of English to try to blame the poor English of freshmen on the Educationists. No doubt Professor Ball will wish to read me out of the party for the confession I am about to make, for I have been guilty of conduct unbecoming. I have looked into what goes on in the schools, by taking my tired old body there. It's really better than reading Bestor. I find that college departments of English really rule the primary and secondary roost. The tide of modern Educationist theory washes to the door of the English class and ebbs away.

Inadequate Training

The depreciation of the dollar is nothing to the depreciation of English teaching. A surprisingly large proportion of the English in the lower schools is taught, not by specialists in English, but by other people—coaches with spare time between teams, art teachers, mathematics and science teachers, and even assistant principals. Anybody who can speak English can teach English. Now, where do you suppose they got that idea? Possibly from the college departments of English, which notoriously have offered no training in the graduate schools which would prepare a man to teach English composition—or even to teach.

College departments of English generally do not give any training for the teaching of composition, and generally they do not demand any of the teachers they hire. They don't really care whether composition is well-taught; they assign the work to the newest and youngest teachers, and to the old and inept, who are not good enough for advanced courses in literature. They staff hastily, at the last minute, satisfied if they can dig up somebody who can stand up in front of a class, textbook in hand. They do not promote good composition teachers; what they pay them, I hesitate to mention. They promote only potential professors of literature; they offer tenure only to these. Is it any wonder that nobody in the school system takes the problem seriously? Who will, if we don't?

Wrong Training

The freshman who has any real knowledge of grammar is no greater curiosity than the college teacher of English who has any knowledge of grammar, real or otherwise. Why? Because you don't learn to write by grammar. You learn to write by reading and writing. Once I went around like Diogenes, wistfully asking my colleagues what relation there was between their knowledge of grammar and their command of the language. Most of them learned the grammar they knew from the handbook thrust at them to take into their first composition class—after they had read and written their way to some literary competence and an advanced degree or two.

Did anybody ever learn to write by grammar? I never turned up anybody that could write who would confess to it. Did anybody ever learn to read by grammar? Nobody who confessed to me. I have met lots of good writers who said that a term of English composition almost knocked them out of all interest in writing, and I have met lots of bad writers who said that it did knock them out of all interest in writing—an interest they had brought into the course from high school.

Study Real Grammar!

Now, as for real grammar—this is an undesired guest in most college departments of English. In fact, most of them seceded from the study of the English language about twenty years ago, and they have been defending the now outmoded and discredited "grammar" of those days like the Ark of the Covenant. I have been working (propelled by a deep sense of shame and envy) to understand the English language as well as any third-rate student in any department of Linguistics in the country.

When my students go on to graduate school, they have to make a choice: if it falls in favor of understanding the English language, they have to go into Linguistics, if they can find a department to go to, because college departments of English do not study or teach the English language. At most, they teach "advanced grammar"—advanced, dear reader, over what?—a contemptuous concession to the College of Education, which does feel that its English Teaching majors should know something about the English language. And what is advanced grammar? Well, let's say it's disciplinary, and leave it at that. It steels the mind.

What the English teachers actually do in the lower schools is about what the composition teachers do in the colleges. There isn't any difference in method, really. No educationist theory has penetrated to either place. No essential new knowledge, either of teaching or of the nature of language, has been permitted to enter the teaching of English at any level.

A Modest Proposal

I'm for standards, too, I think. I'd like to see freshmen come to college prepared for the mature study of literature; and to this end, I have a modest proposal to make to my literary colleagues. Let's master the English language, as it works in our country, today, as a system in itself. Let's master the relations of this magnificent instrument to the other activities of the community, for it penetrates them all, and when it fails, they falter. Let's master the nature of language habits and how they develop in the growing human being. Let's master the relation of speech to writing, of language to literature. And then let's see that our own students master these things, right in our own departments, and send them out prepared to teach. The schools would bless us, and the students would, too.

If we work fast, we can get into the English classes before the Educationists get there. We have only one defense against the Educationists, after all. It isn't to alarm the nation and get everybody looking for the real cause of the poor teaching of English. If the nation starts looking, it will find the cause, right where we stand. We are the cause. Our defense is to buckle down to the painful task of meeting the responsibilities we have been welching on. And I think, Professor Ball, that we'd better move fast. The Educationists know that English is badly taught, just as well as we do, but they are still inclined to take the blame themselves. They read Bestor, too.

DONALD LLOYD
Wayne University

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IN DEFENSE OF COMPOSITION

Professor Frank Nelson's proposal (*CEA Critic*, March) that colleges substitute a course in literary masterpieces for the traditional freshman composition course seems to me to rest upon mistaken assumptions about what freshman English tries to do and what a course in literature may reasonably expect to do.

In Professor Nelson's opinion, freshman composition is a course in correct spelling and punctuation and the schoolma'am's notion of standard English. Skill in mechanics, Professor Nelson believes, cannot be taught (since it no longer confers social status) and is unworthy of attention (since it is unrelated to good writing); and the attempt to teach "the schoolma'am's pseudo-Bostonian" is responsible for the emptiness, confusion, and artificially of student writing.

Not Mechanics but Expression

Undoubtedly, some freshman English courses have such unworthy aims, but not all of them do. The better ones try to teach composition—how to discover, interpret, organize, and present a subject matter to an audience. In so doing, they may properly pay some attention to the standard conventions of English spelling, punctuation, and usage (not "pseudo-Bostonian," of course) because in our society educated people are still expected to observe these conventions; but the chief purpose of these courses is to teach the student the art of clear and effective expression.

Literature Won't Do

According to Professor Nelson, such an end is best achieved by the close reading of literary masterpieces, in which the student "savors every well-chosen word and follows with delight the careful unfolding of each significant idea." Professor Nelson seems confident that the freshman can and will learn to read this way, and thus, without additional training, will learn to write well "under his own power."

The prospect is alluring, but I fear that it is only a mirage. As Professor Nelson admits, very few freshmen have ever read a masterpiece with pleasure and understanding, and the few who have are "inveterate skimmers," ignorant (and perhaps impatient) of close reading. Though one cause of this situation may, as Professor Nelson implies, be poor high-school teaching, surely limited intelligence, non-literary interests, and narrow experiences are even more important factors. If they are, then even superior teaching—unlikely in freshman English—cannot overcome the average freshman's ability or unwillingness to read literary masterpieces closely, and any attempt to teach writing by teaching literary masterpieces will be of little effect.

The student who needs remedial English will find his readings unintelligible, and thus will learn nothing about writing or about anything else; the average student will probably form too hazy an idea of the content and structure of his readings to learn very much about the organization and expression of facts and ideas; and even the best student, who will read masterpieces with understanding and delight (if not always with the close attention that the instructor wishes), will improve his writing skill more rapidly and surely if he is also given direct instruction in the art of writing.

No Substitute for Writing

Close reading of suitable texts, though an invaluable aid in learning how to write, is no substitute for practice in writing under critical supervision. Nothing takes the place of writing, having one's work criticized, and then writing again, repeating this process until one develops skill in composition and critical insight into one's own work.

It is the proper business of freshman composition to initiate this process. The course may fail because it loses sight of its goal, or because it is taught by over-burdened and inexperienced teachers; but if the colleges will take seriously what freshman English, well taught, can do, then it need not fail. Let the course be taught by serious and experienced teachers, and let other departments co-operate with the freshman English staff by demanding writing competence of their students; then freshman composition can make a start in teaching students how to write. In two semesters, no course can accomplish more than this.

HERMANN C. BOWERSOX
Roosevelt College

ACLS Grants

Summer study-aid grants for work in linguistics have been awarded to 43 out of 145 applicants by the ACLS, largely from funds granted by the Carnegie Corporation. These grants range from $120 to $600 and run for eight weeks beginning at the end of June. The recipients will study at the Linguistic Institutes of the Linguistic Society of America and the cooperating institutions.

May I Gently Remonstrate?

As a matter of personal involvement may I gently remonstrate concerning some of the statements in A. Bernard Shelley's "Comments on Florida and Corning Institutes," April, '54 *CEA Critic*, pp. 7-8? In his references to the Florida Institute Mr. Shelley states: "I heard a very brilliant young priest eruditely review the warmth of human wisdom that great writers from Chaucer to Emerson have contributed, and at the same time ridicule the 'great teacher' idea, Bliss Perry in particular. He mentioned no specific way in which the field of English can help employers. Evidently he would leave such matters to men like G. W. Chapman."

With commendable modesty I won't raise any issue about my brilliance and/or erudition, except to say that both have frequently been called into question and, I'd add, with justice. As for my youth, what can one completing the first half of the fifth decade of his life say? At any rate, now that I'm just about settled into a comfortable middle-age stodginess I don't relish being jet-propelled back into the "bright-young-man" category. (Yes, I've heard that "middle age is the time of life when you'll be as good as you ever were...in a day or so.")

I am not a priest, nor am I preparing to be one. I am a member of a Roman Catholic lay religious teaching order, The Brothers of the Christian Schools, founded in the seventeenth century by a French priest, St. John Baptist de la Salle. The letters "F.S.C." after my name are the initials of the Latin name of my teaching order.

I'd Be in Gainesville Yet

I did not "review the warmth of human wisdom" contributed by writers from Chaucer to Emerson. If I had I'd be in Gainesville yet. My paper was entitled "Liberal Education and Executive Leadership"...and I stuck to my topic. The topic was not "The Field of English and Executive Leadership," as Mr. Shelley evidently wishes it had been. True, I made no specific reference to how liberal education "can help employers," except to say at much length, and, I hope, with sufficient emphasis, that the fact that their employees are educated will help employers, and that the most effective way, nay, the only way, to educate the future employees is to give them a liberal education.

What I leave "to men like G. W. Chapman" are precisely these educated employees. Mr. Chapman can then do with them as he wilt. What I want men like M. Chapman to leave to men like me is the kind of education to give to future employees. That was the whole point of my paper. I think the point is a practical, realistic one that has nothing ivory-towerish about it.

More Truly Human Relations

Since Mr. Shelley is so impressed by Mr. Nickerson's "Business and Human Values," and the stress therein on the need to "train men and women to think and to associate with people," may I add that my paper had much to say about liberal education producing "the philosophic man" as defined by Bernard Shaw, or "Man Thinking" as defined by Emerson, and that I also stated that "the philosophic man will further adorn and solidify that new art that has already brought its own revolution to industry, the art of human relations ...Our loveless age can stand more truly human relations." I even quoted at length Robert Frost's "The Tuft of Flowers" to further emphasize the point of association with people, about which Mr. Shelley so rightly agrees with Mr. Nickerson.

And Gladly Teach

I most certainly never ridiculed the "great teacher" idea. Why, I still fondly hope and pray, despite my middle-aged stodginess, that I, myself, may some day become a great teacher, modeled, of course, on that greatest of Teachers, Christ Himself. Wouldn't it be odd, indeed, for a member of a religious teaching order to ridicule the "great teacher idea"?

Here is the sentence of my paper that Mr. Shelley refers to: "The autobiographies of such men as Bliss Perry, Wilbur Cross, William Lyon Phelps, afford much evidence that the old liberal arts curricula had much that was intellectually anemic, barren, and unintegrated, and was further hampered by the worst aspects of departmentalitis and the prima donna individualism of 'great' teachers."

Note that I put the designation "great" in quotes to indicate the pseudo-great, as opposed to the genuinely great as Perry, Cross, and Phelps unquestionably were. I now see that, in reading that sentence aloud, I could have given the wrong impression. I don't recall Mr. Shelley asking me if I had studied under Bliss Perry, as he says he did. But I should consider myself extremely fortunate if I had. *And Glady Teach* is the autobiography of a truly great teacher, and contains much of that "idealism" and "enthusiasm" that Mr. Shelley seems especially wary of, and which he found in such superabundance at the Florida CEA Institute.

Mr. Shelley is understandably exercised over the fact that "graduates cannot think through a clear sentence, letter, or report, and cannot present what they have to say from the other man's point of view." I am reminded that Cardinal Newman, that valiant champion of liberal education and whom Mr. Shelley would conceivably regard as hopelessly idealistic and loftily enthusiatic, once proposed as a sound criterion of education the test whether it enabled a man "to write well," since good writing involved both "justness of thought" and "power of composition."

The graduate with the kind of liberal education I spoke about in Florida would pass Cardinal Newman's test, and I'm sure, any kind of writing test Mr. Shelley, or Mr. Nickerson, or Mr. Chapman would give him. Needless to add, this kind of liberally educated graduate in industry would be of great service and use to his employers. To coin a phrase, "That's for sure."

As for the rest of Mr. Shelley's "Comments," I'd say (I've been watching the televised Army-McCarthy hearings) his points are well taken, or, his points are in order.

BROTHER CORMAC PHILIP, F.S.C.
Manhattan College

Prof. Shelley's and Brother Cormac Philip's references to Mr. Gilbert W. Chapman invite quotation of the following statement that Mr. Chapman made to the Moderator in the January 24 University of Chicago Round Table discussion of *Industry and the Liberal Arts*: "Let me say this, Mr. Lyons: First, we do not want businessmen to tell educators how to educate." This panel was based on The 1953 CEA Institute at The Corning Glass Center and was set up in cooperation with the CEA Institute. The pamphlet reporting this discussion, No. 824, was distributed as a Supplement to *The CEA Critic* (XVI, No. 3, March 1954).

It should be stressed that Prof. Shelley's comments arrived as casual letters, and that the author had no opportunity to go over his remarks before publication.

It is a matter of regret that the publication of the proceedings of The CEA Institute at the University of Florida has been delayed, and that the full text of Brother Cormac Philip's provocative address is not yet available.

Business and Liberal Arts

Courtney C. Brown, a Corning alumnus, Dean of the Graduate School of Business, Columbia, in an address at a testimonial luncheon given him on March 9 entitled "Graduate Study of Business and the Liberal Tradition," points out that there were twice as many graduate business students in 1949-50 as ten years earlier. Nevertheless, he is not convinced that business skills may not be better acquired within business itself; he traces the increased interest in graduate study in business to a new awareness "of business as a social institution, as a vital, integrated part of our society that has a profound influence on all phases of contemporary life." At the conclusion of his address he suggests that business "evolve a program that would possess some of the characteristics of the time-tested programs of the great universities of the old world" to meet its new and enlarged responsibilities.

Notes on Grading

Paul B. Diederich of the Educational Testing Service, Princeton, makes some apt comments on grading in the winter issue of *The English Record*. He points out how little correlation there is between the grading of one teacher and another, or the grading of the same teacher after a lapse of time. He warns teachers to be especially on their guard when they are sure a paper is worth an F and to do away with excessive timidity in giving A's. The criterion of some teachers in giving A's is that they could not have written as well themselves. This is to carry humility too far.

Hypersensitivity is as dangerous as lack of sensitivity. Some teachers react so warmly to certain merits that they overlook all accompanying defects, and others underestimate the worth of any paper that contains certain types of faults. The article concludes with an interesting analysis of A, C and F papers.

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The Shakespeare Session, N.E.C.E.A., May 8

In an afternoon session devoted to Shakespeare, Fred B. Millett, Wesleyan University, spoke on the subject *"Twelfth Night*: a Freshman Audience," and Warren D. Smith, University of Rhode Island, spoke on "Playhouse Practice in Shakespeare's Dialogue."

Professor Millett explained the techniques he used to acquaint his two freshman sections with an actual stage production of *Twelfth Night*, which was presented on the Wesleyan University campus. For one week before the production, the play was thoroughly discussed in class, and each student was given the assignment of attending one of the performances and writing a review of it. Professor Millett had briefed his classes on the writing of such a review by pointing out that they should be particularly aware of, for example, the directing, stage setting, lighting, acting, and the play itself.

Excerpts from the students' reviews, which the speaker then read, proved very interesting to the fairly large group and revealed, also, that the concentrated attention given to this one play, both in class and in the theatre, produced very satisfactory results. In both classes, Professor Millett found, along with a few extreme criticisms, an unusual amount of agreement and intelligent reporting on various aspects of the production, such as lighting, stage setting, and the performances, both good and bad, of certain actors. The speaker concluded with the point that one can usually discover something new in every Shakespearean production he sees, no matter how many times he has seen the play before. He told how, after this production, he saw the "third rate" character of Feste in a more favorable light than he had before. From the student point of view, the project was also extremely successful.

Warren D. Smith then spoke to the group about how, in graduate school, he first began to notice, and to count, the many obviously undramatic lines in Shakespeare's plays. He then explained some of his later findings on this particular aspect of the plays, although he hastened to point out that this phase of Shakespeare did not by any means constitute the dramatist's most significant achievement.

In all, Professor Smith found that there were more than 6,000 undramatic lines in Shakespeare's plays, that there were 3,000 references in the dialogue to business and stage directions, that there were 450 entrance announcements and 1,540 exit announcements in the dialogue, and that there were 519 references in the dialogue to the scene settings. If one character stood at the front of the stage, for example, and in the course of a soliloquy said, "The King is gnawing his teeth," or "Look how he kisses her hand," other characters, located elsewhere on the stage, knew exactly what they should be doing at that moment. Professor Smith indicated that the overwhelming majority of references to settings referred to outdoor scenes; it was explained that in the Elizabethan theatre, without any stage sets, the audience always took it for granted that the scene was taking place indoors, unless the dialogue indicated otherwise. He mentioned how, with the use of the proscenium stage, not everyone in the audience could see the action at all times, and that Shakespeare, taking this into account, provided his characters with lines describing their action.

Professor Smith further pointed out that, although *other* Elizabethan dramatists also employed the technique of incorporating stage business into the dialogue, Shakespeare has consistently surpassed the achievement of his contemporaries and even in this respect demonstrated that he was truly a master of stagecraft.

Frederick W. Holmes, Northeastern, was chairman of the session.

ROBERT SANDLER
Northeastern University

Texas Conference

The annual Texas Conference of College English Teachers at the University of Houston March 12-13 drew approximately 200 college English teachers. The TCCTE tries to promote better understanding of mutual problems of English teachers in Texas and to encourage productive scholarship among teachers of English.

The 1954 conference was divided into two sessions. The morning session dealt chiefly with principles and methods of teaching English. "The Methods Course in English, A Survey of Offerings in Texas Colleges and Universities" was discussed by Paul W. Barrus, East Texas State College. "Occupational Shock: Symptoms and Treatment" was the topic of an address by Laurence Perrine of Southern Methodist University. Martin S. Shockley of North Texas State College presented "American Literature and English Major" and George Williams of Rice Institute presented "Do We Need a Course in Creative Writing?"

The afternoon session was devoted to the reading of six research papers.

Though designed for the college English teacher, all teachers and students interested in the teaching of English were invited to attend general sessions. Business meetings were closed to the public.

During the business meetings reports were heard concerning "Texas State Joint Committee on the Integration of the Teaching of English in High School and College" and "Report on Certification in 1954."

Teaching Johnson

The *Johnsonian News Letter* for Dec. 1953 summarizes and quotes from *The CEA Critic* report of the NECEA talk by Katherine Balderston (Wellesley) last fall. After its resume of the *Critic* article it requests its readers who have ideas on how to teach Johnson to send in their comments for the next number. Did we start something?

Greater New York Joint Spring Meeting

On Saturday, April 10, 1954, the first annual meeting of four New York area organizations in the field of English was convened in Philosophy Hall, Columbia University, to hear an address by President Harold Taylor of Sarah Lawrence College. Professor Lucille Hook of Barnard College presided, and Professor John Fisher of New York University, MLA Treasurer, served as moderator. Congratulatory messages on the possibly history-making pattern set for English teachers by this co-operative meeting were sent by Professor Lennox Gray for the National Council of Teachers of English and Professor Maxwell H. Goldberg for the College English Association. Professor Gray gave credit to the Greater New York CEA for initiating the discussion that led to this successful co-operative venture, the first of its kind anywhere in the country. Representatives of the four groups voted unanimously to hold a second joint meeting next year.

President Taylor's address was a provocative discussion of "Illiteracy," defined not as mere inability to read and write, but as "total illiteracy," social, political, psychological, emotional, esthetic. The gist of his message was that inspired teachers must give their students a sense of mission about learning, and that they should approach specific techniques, such as reading and writing, through the broader areas involving the whole person.

After the morning session, a social luncheon was provided in the Women's Union, concluding the joint spring meeting. Afterward, the four co-operating organizations held separate business meetings.

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MORE ON SECEA AT WINTHROP COLLEGE

The theme of the annual meeting — *Careers and the Liberal Arts* — was handled directly in the morning session with two papers and a panel followed by lively and profitable discussion with the audience. Kenneth L. Knickerbocker, University of Tennessee, a participants at Corning and other Institutes, gave a valuable orientation to the CEA Exchange activities and problems in a paper, *Before Corning — and After?*

Examining Stereotypes

Prof. Knickerbocker made it clear that, in spite of the popular attacks on Philistinism and Babbattism in business and the popular notion of the liberal arts graduate in an ivory tower, even before Corning both business and the arts were beginning to reassess their function and value in society.

The conflict has raged around the terms "useless" and "useful." A student faced with the alternatives of a highly technical course and a course in the novel might very well ask whether there are values for leadership in the study of literature. The English course would be the right thing under certain conditions: If, for purposes of motivation, he should know the values necessary for leadership; if he should have a high grade; if he should have inservice knowledge of the technical aspects of his job.

There is, said Prof. Knickerbocker, plenty of evidence that liberal arts graduates *are* in business and doing better than business administration graduates. It is wholesome to realize that the humanistic discipline liberates the superior student but cannot do much for the mediocre. Also, it is well to remember that generalization wisely precedes specialization. To make a specialist and then a generalist is like honing a blade to a point, then making a fine edge.

No practical course *can* have a wide range. Liberal courses *must*. Fundamentally, the important question to the liberal arts graduate is not whether he is well prepared for business leadership, but how he can find the job he wants. That one has not been solved yet.

The College Responsible, Too

With that practical question before them, the panel took up the problem of *Staffing Our National Economy*. Mr. Philip Hammer, executive officer of the National Planning Association, Committee of the South, acted as interlocutor, and after a few introductory comments he very skillfully led the other members of the panel into some important and basic issues.

Mr. Ellsworth Chunn, Education Director for the Southeastern Region, National Association of Manufacturers, made a strong case for a broad educational background on the part of business leaders. He recognized the difference between pronouncements of business leaders and the actual employment situation, but suggested that the emergency of the thing probably influences the recruiter to seek people more readily from technical schools. The colleges have catered to the marketability of the specialist by offering more and more about less and less.

Six of One—

Mr. George E. Hand, Director of Personnel Service for the Southeastern Area, American Red Cross, questioned whether the liberal arts background or personal qualities were responsible for success in either business or the social agencies. There is perhaps a fallacy in making a sharp division between the liberal arts person and the specialist.

Prof. E. William Noland, Deparment of Sociology and Anthropology, University of North Carolina, contributed a good deal to the discussion of the person and the job. He emphasized the importance of versatility for the community leader and the social factors in job success.

The consideration of leadership brought out both the individual and the situational components. This versatilty extends to the teacher in college as well as to the prospective leader. Prof. Noland made the comforting suggestion that the teacher of English has the key role because of the opportunity which his subject offers to range over the whole field of education. He has an unusual opportunity to go into other fields.

Following the panel discussion, in which there was lively participation from the floor, Prof. Paul Haines of Alabama Polytechnic Institute, President of SECEA, concluded the morning session with a thoughtful and stimulating paper on *The Function of the Liberal Disciplines*.

Into the Classroom

The afternoon sessions attempted to bring the matter more directly into the English classroom. Prof. J. Paul Stoakes of Florida State University led a group in the discussion of Communication in Business, with particular relation to the Freshman English course. Col. A. G. D. Wiles of the Citadel led a discussion of Victorian Literature and its relevance for leaders of modern society. Prof. F. W. Bonner of Furman University considered with his group a possible course in fiction which would deal with Industrial Society.

Of all the groups, this one reached the most definite decision, namely, that a course in the novel which dealt only with novels of industrial society would give neither a wholesome view of business nor a sound notion of the art of fiction.

Prof. Scott Mason of the University of Miami led the talk about the English major, a discussion which concluded that any uniformity of plan is totally nonexistent. Prof. Sarah Herndon of Florida State University, assisted by Prof. Edward Foster, met with a group conferring on the sophomore or general literature course, attempting to explore further possibilities for study and improvement of this most important course.

Fulbright Scholar in Japan

At the informal dinner which concluded the meeting, Prof. Nathan C. Starr, now at the University of Florida, first president of SECEA, delighted his audience with an interpretive account of his experience last year in Japan, where he was a Fulbright lecturer on American Literature at Kansai University, Osaka. The difficulties of teaching literature in a language foreign to one's pupils, without adequate texts, in miserably cold rooms, under a university system which seems to us random and aimless, all were obviated by the responsiveness and warmth of feeling on the part of Japanese students, who, in spite of their reticence, met Prof. Starr more than halfway.

Hospitality and Elections

The Winthrop hosts entertained the association with an informal reception on Friday night and in every way welcomed the guests to their attractive Southern campus. New officers elected for the coming year are as follows:

President: Sarah Herndon, Florida State University.

First Vice President: William Fidler, University of Alabama.

Second Vice President: George W. Smith, University of South Carolina.

Secretary-Treasurer: Margaret Trotter, Agnes Scott.

Advisers: H. M. Cox, Clemson College; Paul Stokes, Florida State University; David Malone, Alabama Polytechnic Institute; Celesta Wine, Winthrop College.

Continuing on the Advisory Council to complete their two-year term are: Myrtis Kurz, Howard College; Harry Warfel, The University of Florida; Floyd Watkins, Emory University; John Welsh, University of South Carolina.

Beginning Feb. 12 and continuing for fifteen weeks TV station WKTV has been presenting a course on Shakespeare sponsored by the adult education program of Utica College of Syracuse University. Dr. Norman Nathan of Utica College is conducting the course.

After two hour-long sessions giving the background and scheduled during the evening, the course continued half hourly on Friday afternoons. Plays discussed are *Julius Caesar, Twelfth Night, Romeo and Juliet* and *Hamlet*. A final examination will be mailed to participants in the course on May 28.

Financial Aid

The Council for Financial Aid to Education, Inc., 6 East 45th Street, New York 17, has published three booklets and a number of other items which are sent to college presidents and corporation chief executives and which can be obtained direct from the council for a small charge. The booklets are on "Sponsored Scholarships," "The Liberal Arts College," and "Unrestricted Funds," and they are designed to interest business and industrial corporations and other organizations and individuals in the welfare of American colleges and universities. Two of the other publications are "The Role of Corporations in Aiding Higher Education" and "The Liberal Arts College and The Promise of American Life."

CEA Institute Notes

The job that was done by the University of Indiana, in stimulating English majors towards industry, was most timely. I talked with a group of English majors at the University of Rochester a month ago, much along the lines of the Indiana work, and found them deeply interested. Had I only known at the time of the Indiana work, I certainly could have used many of those points they stressed.

CHARLES RUMRILL
President,
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You will be interested in knowing that reprints of the speech which I gave at the Corning Institute were secured by the Empire State Foundation of Independent Liberal Arts Colleges and have been distributed to approximately 1,000 individuals throughout the State of New York.

CARTER DAVIDSON
President, Union College

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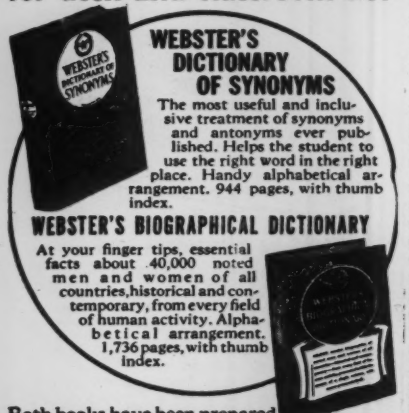

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Supplement

With this issue is included the complete text of the address by Harry D. Gideonse, President of Brooklyn College, given at the Corning Institute. A digest of this address was printed in the January *Critic*.

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